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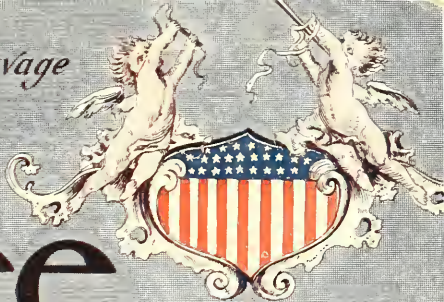
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The

Yankee

Consul



MUSIC OPERA
2 ACTS

WORDS BY

Henry M. Blossom Jr.

MUSIC BY

Alfred G. Robyn



M. WITMARK & SONS

NEW YORK CHICAGO LONDON SAN FRANCISCO,
JOSEF WEINBERGER - LEIPZIG AND VIENNA
CANADIAN AMERICAN MUSIC CO. LTD.
TORONTO

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THE YANKEE CONSUL



A MUSICAL COMEDY

...

BOOK & LYRICS BY

HENRY M. BLOSSOM, JR.



MUSIC BY

ALFRED G. ROBYN.

VOCAL SCORE, Pr. \$2.90 net.

" " 6/8 "



VOCAL GEMS, Pr. 50¢ net.

" 2/8 "

M. WITMARK & SONS,

NEW YORK, CHICAGO, LONDON,
VENNA-LEIPZIG, SAN FRANCISCO, TORONTO,
JOSEF WEINBERGER, CANADIAN AMERICAN MUSIC CO. LTD.

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"THE YANKEE CONSUL"

A Comic Opera in Two Acts.

Produced under the Management of

HENRY W. SAVAGE.

Book and Lyrics by
HENRY M. BLOSSOM, Jr.

Music by
ALFRED G. ROBYN.

CAST OF CHARACTERS.

DON RAFAEL DESCHADO, Governor of Puerto Plata.	JACQUES KRUGER
GEBUBLER, his Secretary.	HENRY BROWN
CAPT. LEOPOLDO, of the Dominican Army	HUBERT WILKE
LIEUT. COMMANDER JACK MORRELL, of the U.S. Gunboat "Vixen".	HARRY FAIRLEIGH
ABIJAH BOOZE, American Consul in Puerto Plata.	RAYMOND HITCHCOCK
CARLOS, vender of baskets.	J. P. COOMBS
SANCHO, proprietor of Los Dos Toros Restaurant.	FRANK RANNEY
NUNEZ, chef of Los Dos Toros Restaurant.	ALBERT JUHRE
FELIPO, telegraph operator.	JACK PRATT
RODRIGO,	BASIL MILLSPAUGH
MIGUEL,	HARRY HADLEY
VASQUEZ, Vice President	ANGELO RICARDO
DONNA TERESA, a wealthy widow	EVA DAVENPORT
BONITA, her daughter.	FLORA ZABELLE
PAPINTA, her niece	ROSE BOTTI
INEZ, Sancho's wife.	ESTRELLA CARMICHAEL
JUANITA, a flower girl.	DIAMOND DONNER
ESTRELLA, a fruit girl.	MAY WHEELER
MANCA, a barnmaid.	SALLY MC NEEL
ANITA,	MAE DARLING
JACINTA,	LILA CONQUEST
FRANCESCA,	MADGE BURGESS
PANILLA,	SOPHIE WITT
MARIA,	LILIAN ELREDGE
CAMILLA,	ZANA AUSTIN
LEONORA,	MAE FLAVIN
BELLA,	GERTRUDE O'NEIL

Friends of the girls

Flower girls, Fruit venders, Beggars, Soldiers, Dancers etc.

SCENIC LOCALE.

ACT I—A public square in Puerto Plata, Republic of Santo Domingo. Time—Morning.

ACT II—Exterior of Governor mansion. Time—Evening of same day.

Staged by GEORGE MARION.

Musical Director. FRANK DARLING.

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THE YANKEE CONSUL.

Comic Opera in Two Acts.

Overture.

Words by HENRY M. BLOSSOM, Jr.

Music by ALFRED G. ROBYN.

Allegro con brio.

Piano.

The musical score is written for piano and consists of four systems. The first system begins with a forte (f) dynamic and a melodic line in the treble. The second system features a melodic line in the treble with a crescendo. The third system continues the melodic line with a crescendo. The fourth system concludes the piano introduction with a crescendo and a final melodic flourish.

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First system of musical notation. The treble clef staff features a melody with accents (^) and slurs. The bass clef staff contains a series of chords. The tempo/mood marking *cresc. poco a poco* is written above the bass staff.

Second system of musical notation. The treble clef staff continues the melody with accents (^) and slurs. The bass clef staff contains a series of chords. A fermata is placed over the final chord of the system.

Third system of musical notation. The treble clef staff features a melody with slurs. The bass clef staff contains a series of chords. The dynamic marking *ff* is written above the first measure of the bass staff.

Fourth system of musical notation. The treble clef staff features a melody with slurs and a dotted line above it. The bass clef staff contains a series of chords. A dotted line is also present above the first measure of the bass staff.

Fifth system of musical notation. The treble clef staff features a melody with slurs and a dotted line above it. The bass clef staff contains a series of chords. A dotted line is also present above the first measure of the bass staff.



Moderato.





Allegro vivace.



Allegro.





No 1.

Opening Chorus.

Words by
Henry M. Blossom Jr.

Music by
Alfred G. Robyn.

Con Spirito.

Piano. *mf*

ff

CHORUS.

SOP. & ALTO.

Vi - va! the gay fi - es - ta, We greet the hap - py day — From

TEN.

Vi - va! the gay fi - es - ta, We greet the hap - py day — From

BASS.

mf

ris - ing to si - es - ta. We'll dance and sing and play — Vi -

ris - ing to si - es - ta. We'll dance and sing and play — Vi -

va! the flags are fly - ing, The day is warm and bright — Then

va! the flags are fly - ing, The day is warm and bright — Then

why should joy be dy - ing, When hearts are light? Vi -

why should joy be dy - ing, When hearts are light? Vi -

va! Vi - va! Be mer - ry one and all. See the

va! Vi - va! Be mer - ry one and all. See the

winds are with the waves at play, The state - ly ships sail down the bay. Vi -

winds and waves do play, and ships sail down the bay. Vi -

winds are with the waves at play, The state - ly ships sail down the bay. Vi

va! — Vi - va! — A toast to all the fair! Let us

va! — Vi - va! — A toast to all the fair! Let us

ff

drive a - way dull care, Come greet the fair, Let us drive a - way dull

drive a - way dull care, Come greet the fair, Let us drive a - way dull

v

care and greet the fair.

care and greet the fair.

Allegretto tempo.

f

GIRLS.

To day our off-rings to the saints we've

brought, With thots of love sin - cere our hum - ble prayrs are

fraught

MEN.

To - day we stake our hap - pi - ness for

life As each shall ask some maid to be his

OCTETTE.

Vi - va! we say, Let ev - 'ry one be gay.

Vi - va! we say, Let ev - 'ry one be gay.

wife.

O - ver head the sky is clear, All are hap - py far and

O - ver head the sky is clear, All are hap - py far and

mf

near, Bells are ring - ing, voi - ces sing - ing, Let us give a rous - ing

near, Bells are ring - ing, voi - ces sing - ing, Let us give a rous - ing

cheer. Ah! Bells are

cheer.

CHORUS.

O - ver head the sky is clear, All are hap - py far and near, Bells are

O - ver head the sky is clear, All are hap - py far and near, Bells are

ring - ing, voi - ces sing - ing, Let us give a rous - ing cheer.

ring - ing, voi - ces sing - ing, Let us give a rous - ing cheer.

ring - ing, voi - ces sing - ing, Let us give a rous - ing cheer.

Ah! Ah! Ah!

Sound a - gain, the
 Sound a - gain, the

loud huz - za! Ah!
 loud huz - za! Ah!

Ah! 'Tis

Ah! 'Tis

The first system of the musical score, consisting of three staves. The top two staves are vocal parts in D major (two sharps). The first vocal line has a melodic line with a fermata and the lyrics "Ah!" and "'Tis". The second vocal line has a similar melodic line with a fermata and the lyrics "Ah!" and "'Tis". The bottom staff is a piano accompaniment in D major, featuring a steady eighth-note bass line and chords in the right hand.

glor - ious thus to pass the time a - way in

glor - ious thus to pass the time a - way in

The second system of the musical score, consisting of three staves. The top two staves are vocal parts in D major. The first vocal line has a melodic line with the lyrics "glor - ious thus to pass the time a - way in". The second vocal line has a similar melodic line with the lyrics "glor - ious thus to pass the time a - way in". The bottom staff is a piano accompaniment in D major, featuring a steady eighth-note bass line and chords in the right hand.

play.

play.

The third system of the musical score, consisting of three staves. The top two staves are vocal parts in D major. The first vocal line has a melodic line with the lyrics "play.". The second vocal line has a similar melodic line with the lyrics "play.". The bottom staff is a piano accompaniment in D major, featuring a steady eighth-note bass line and chords in the right hand.

OCTETTE.

Ta - ra - ra - ra - Ta -

Ta - ra - ra - ra - Ta -

CHORUS.

Vi - va! the glad fi - es - ta! We

Vi - va! the glad fi - es - ta! We

- ra ta - ra ta - ra - Ta - ra ta - ra - Ta -

- ra ta - ra ta - ra - Ta - ra ta - ra - Ta -

greet the hap - py day From ris - ing to si - es - ta, We'll

greet the hap - py day From ris - ing to si - es - ta, We'll

ra - ta - ra ta - ra Vi - va! the flags are fly - ing, The

dance and sing and play Vi - va! the flags are fly - ing, The

dance and sing and play Vi - va! the flags are fly - ing, The

day is warm and bright Then why should joy be dy - ing, when

day is warm and bright Then why should joy be dy - ing, when

day is warm and bright Then why should joy be dy - ing, when

hearts are light Vi - va! Vi - va! Be

hearts are light Vi - va! Vi - va! Be

hearts are light Vi - va! Vi - va! Be

hearts are light Vi - va! Vi - va! Be

mer - ry one and all, See the winds are with the waves at play. The

mer - ry one and all, See the winds are with the waves at play. The

winds are with the waves at play. The

mer - ry one and all, See the winds and waves do play. The

mer - ry one and all, See the winds are with the waves at play. The

mf

state - ly ships sail down the bay, Vi - va! Vi - va! A

state - ly ships sail down the bay, Vi - va! Vi - va! A

state - ly ships sail down the bay, Vi - va! Vi - va! A

ships sail down the bay, Vi - va! Vi - va! A

state - ly ships sail down the bay, Vi - va! Vi - va! A

toast to all the fair! Let us drive a - way dull care, Come, greet the

toast to all the fair! Let us drive a - way dull care, Come, greet the

toast to all the fair! Let us drive a - way dull care, Come, greet the

toast to all the fair! Let us drive a - way dull care, Come, greet the

fair, Let us drive a - way dull care, Come, greet the fair!

fair, Let us drive a - way dull care, Come, greet the fair!

mf *ff*

ff

No 2.

The Hammers Will Go Rap, Rap, Rap.

DUET.

Bi and Papinta.

Words by
Henry M. Blossom, Jr.Music by
Alfred G. Robyn.

Allegro moderato.

BI.

This world is so cen-
Now don't you get the

so - ri - ous a lot, So prone to scan - dal, lies and "Tom-my - rot," Live like 'a - ny
no - tion in your mind, That all re - straint you're going to leave be - hind. Get - ting mar - ried

saint and like as not, Thro' some mis - hap, You may be most em -
you are apt to find, A han - di - cap. For right at home, con -

bar - rass - ing - ly placed, In fear of be - ing fear - ful - ly dis - graced, All your friends will
ten - ted you must stay, And cook your "hub - by" three good meals a day. If you don't, it's

DANCE. P.A.P.

con-gre-gate in haste, And their hammers will go rap, rap, rap. I'm
ver-y safe to say, That the hammers will go rap, rap, rap. I

DANCE. B.I.

cer-tain that one's friends a - dore us. Just
think that you are sim-ply shock - ing. Just

P.A.P.

lis - ten to the an - vil cho - - rus. Well I don't care what
lis - ten to the ham-mers knock - ing. I prom-ise you I'll

a - ry one may say, My mind's made up I'm going to run a - way, Con - fi - dent - ly
do just as I ought But as for cook-ing I was nev-er taught We shall board don't

trust - ing that I may meet no mis - hap. Ah _____
 think that I'll get caught in such a trap.

B1.
 While not ex - act - ly
 You must not run poor

I'll come home a
 If I do, he'd

fit - ted for a guide, I'll state one truth that can-not be de-nied You'll come home a
 "hub-by" in - to debt, You must no long-er friv-ol or co-quet, If you do, I'd

1. 2.
 hap-py lit - tle bride, Or the ham-mer will go rap, rap, rap. rap.
 like to make a bet That the ham-mer will go rap, rap, rap. rap.

SLOW DANCE.



Ye Ho!

No 3.

Oh, glad is the life of a sailor at sea!

Words by
Henry M. Blossom, Jr.Music by
Alfred G. Robyn

Allegro vivace. MALE CHORUS.

Voice. Who comes here? Who

Piano. *mf*

FEMALE CHORUS.

comes here? It seems to be an

BLANCA.

Bi-en-ve-ni-do, thus we wel-come

of-fi-cer and some of his com-mand.

you, And in our fes-tive joys we'd have you share, To grace our

p *sf*

JACK.

fete you've come in good sea-son. Kind friends we thankyou for this

The first system of the musical score for 'JACK.' features a vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a quarter rest, followed by eighth and quarter notes. The piano accompaniment consists of chords and moving lines in both hands.

wel - come, 'Twill give us joy, in - deed, to be your guests while we are

The second system continues the vocal melody and piano accompaniment. The vocal line has a quarter rest followed by eighth and quarter notes. The piano accompaniment features a more active bass line with eighth notes and chords.

here, 'Tis luck in - deed that we should have been or - dered To Por-to

The third system shows the vocal melody and piano accompaniment. The vocal line includes a quarter rest and eighth notes. The piano accompaniment has a prominent bass line with eighth notes and chords, and a treble line with sustained chords.

Pla-ta, At this, a most au - spi - cious time. For while at sea such beau-ty

The fourth system concludes the musical score for 'JACK.' The vocal melody and piano accompaniment continue. The vocal line has a quarter rest and eighth notes. The piano accompaniment features a bass line with eighth notes and chords, and a treble line with sustained chords.

we sad - ly miss.

CHORUS.

Wel - come, tell us all the news! What be -

falls you on a cruise? The re - ci - tal will de - light

The re - ci - tal will de - light

all, don't re - fuse

all, Pray don't re - fuse.

Allegretto con moto.

JACK.

Oh, glad is the life of a sai - lor at sea A -
land lub - bers sit by their fire - sides at night, Con -

Allegretto con moto.

mf

board of a man o' war — Our ship is our sweet - heart, as
tent in their com - fort and ease, — They nev - er shall know the wild

true as can be, Our home is wher - ev - er we are — The
thrill of a fight, Nor ev - er the bless - ing of peace — To

hours may be long and the work may be rough, The la - bor can do us no
love the fair wom - en of ev - er - y cline, Oh, who but a sai - lor has

harm — At times there is fight - ing that's dang-'rous e - nough, It
heart? — To love them all tru - ly, if but for a time, To

lends an ad - di - tion - al charm. So o - ver the o - cean we
kiss them good - bye, lads, and part. So o - ver the o - cean we

rall. *p*

mer - ri - ly sail, Ye - ho! — We
mer - ri - ly sail, Ye - ho! — CHORUS.
Ye - ho! —

laugh at a calm or a threat - en - ing gale, Ye - ho! — Oh,
Ye - ho! —

MEN.

who is from care so free So heart-y and hale as

Ho, ye - ho, ye - ho! Ho, ye -

we With arm-ful of girl and

ho, ye - ho, Ho, ye -

heart-full of song Wher-ev-er our ship may be? Ye -

ho, ye - ho, ho, ye - ho! ho, ye - ho!

ho! _____

Girls and Men.

O - ver the o - cean we mer - ri - ly sail, Ye -

f

Ye - ho! _____

ho! _____ Ye - ho! _____ We laugh at a calm or a

threat - en - ing gale, Ye - ho! _____ Ye - ho! _____ Ye -

JACK.

Fill us a bowl that's large and long! Here's to our Coun - try

ho,

ye - - ho, ye - ho,

Ho,

ye - -

ho,

ye - - ho, ye - ho,

Ho,

ye - -

right or wrong! Hip! Hip! Hip! Hip! Hip! Hur - rah! ——— Ye -

Hip! Hip! Hip! Hip! Hip! Hur - rah! ——— Ye -

ho, ye - ho!

Hip! Hip!

Hip! Hip!

Hip! Hur - rah! ——— Ye -

ho, ye - ho!

Hip! Hip!

Hip! Hip!

Hip! Hur - rah! ——— Ye -

*ff**f*

CHORUS.

ho! _____ Ye - ho! _____ JACK. The

1.

2.

ho! _____

2.

No 4.

In old New - York.

Words by
Henry M. Blossom, Jr.

Music by
Alfred G. Robyn.

Allegro moderato.

Piano.

The musical score is written for piano and voice. The piano part begins with a treble and bass clef, a key signature of two sharps (F# and C#), and a common time signature (C). It starts with a forte dynamic (f) and a series of chords in the bass and a melodic line in the treble. The vocal part enters with three lines of lyrics. The first line is '1. I've knocked a - round the world, — From the E -'. The second line is '2. I spent a week in Lon - don once But I'. The third line is '3. The first time I struck Par - is I — was'. The piano accompaniment continues with chords and a melodic line. The vocal part continues with the lyrics 'qua - tor to the Pole, In Eu - rope I've seen all there is to did - nt see the town, They had a beast - ly fog on, dont - cher just a lit - tle green, I could - nt tell the "couch - ey" where to'. The piano accompaniment continues with chords and a melodic line.

1. I've knocked a - round the world, — From the E -
2. I spent a week in Lon - don once But I
3. The first time I struck Par - is I — was

qua - tor to the Pole, In Eu - rope I've seen all there is to
did - nt see the town, They had a beast - ly fog on, dont - cher
just a lit - tle green, I could - nt tell the "couch - ey" where to

see . I've trav - elled thro' the O - ri - ent, and
 know, I tried to buy a lan - tern just to
 stop. The peo - ple "took me in" all right, and

take it on the whole There's noth - ing new that is - n't old to
 find my way a - round, But found it was a game that did - n't
 treat - ed me *tres bien* But when my coin was gone, I was *de*

me. I found it fun to jol - ly up the
 go. I asked the clerk the price of one, he
trop. I've heard it said the Lat - in race are

lit - tle Jap - an - ese, I found the girls were cold in Chi - li,
 said "a guin - ea" then I asked him if he meant a guin - ea -
 all on the de - cline. Per - haps they are, but just the same that

ver - y smooth in Greece, But nev - er in my most for - get - ful
 "pig" or a guin - ea - hen? Ill nev - er try to "kid" a bloom - in'
 "bunch" got all of mine, They par - leed all their bets on me and

mo - ments did I cease To heave a sigh for old New - York! _____
 Brit - ish clerk a - gain But I heaved a sigh for old New - York! _____
 trimmed me good and fine, And I heaved a sigh for old New - York! _____

rall.

REFRAIN.

Eng - lish - men may have their Lon - don, French-men their Par - ee,

mf a tempo.

Ir - ish - men their Dub - lin or their Cork; But no

mat - ter where you go, You will find they can - not show you as

good a time as you can have in old New - York.

CHORUS. *unison.*

Eng - lish - men may have their Lon - don, French - men their Par - ee,

Ir - ish - men their Dub - lin, or their Cork; But no

mat - ter where you go, You will find they can - not show you As

good a time as you can have in old New - York. old New - York.

No 5.

Hola!

BOLERO.

Words by

Henry M. Blossom, Jr.

Bonita and Chorus.

Music by

Alfred G. Robyn.

Allegro.

Piano.

The piano introduction is in 3/4 time, marked 'Allegro'. It features a melody in the right hand with eighth-note patterns and a bass line in the left hand with chords and eighth notes. The key signature has one sharp (F#).

BONITA.

Ho - la! — but 'tis hard to be du - ti - ful

The vocal melody for Bonita is in 6/8 time. It begins with a rest, followed by the lyrics 'Ho - la! — but 'tis hard to be du - ti - ful'. The melody is written on a single staff with a treble clef and a key signature of one sharp.

when maid - en is wealthy and beau - ti - ful

CHORUS.

SOPR. & ALTO.
Wealth-y and beau-ti-ful Tra la la la.

TENORS.
Wealth-y and beau-ti-ful Tra la la la.

BASSES.
Wealth-y and beau-ti-ful Tra la la la.

The chorus section is in 6/8 time. It features a vocal melody for the chorus, with parts for Soprano & Alto, Tenors, and Basses. The lyrics are 'when maid - en is wealthy and beau - ti - ful' and 'Wealth-y and beau-ti-ful Tra la la la.'. The piano accompaniment continues with chords and eighth notes. The key signature has one sharp.

For - ev - er de - co - rum for - get - ing sing - ing - dance - ing

mf

mad - ly co - quet - ing

Mad - ly co - quet - ing Tra la la la.

Mad - ly co - quet - ing Tra la la la.

Age is so sad a thing Youth is so glad a thing Why should its joy then be

Ah!

Ah!

cresc.

circum-scribed — When pas-sions yearn-ing are thrill-ing and burn-ing are,

Ah!

Ah!

pleas-ure like wine should then be im-bibed Ho - la! Ho -

la Bo - na Quer - i - da! Si!

Bo - na Quer - i - da! Si!

Bo - na Quer - i - da! Si!

ff *rall.*

Dear one, Sweet - heart, Words I am long-ing to hear _____

pp

Tell me! Tell me! When shall my true love ap - pear? _____

Ah! Ca - ro! Leave me no long-er a - lone! _____

Dear one, Sweet - heart words she is long-ing to hear! _____

Dear one, Sweet - heart words she is long-ing to hear! _____

p

When thou shalt come love my heart shall be thine _____ For -

She is ev - er thine _____

She is ev - er thine _____

ff

ev - er thy love be mine, Ah! _____ Ah! _____

Her love is thine Ah! _____ Ah! _____

Her love is thine Ah! _____ Ah! _____

pp

My heart be ev - er thine, Thy love be ev - er

My heart be ev - er thine, Thy love be ev - er

My heart be ev - er thine, Thy love be ev - er

mine, Ho - la! la!

mine, Tra la la la la la la la la la la la la la la la!

mine, Tra la la la la la la la la la la la la la la la!

1. D. S. 2. ff

ff

D. S. ff

Id Like to be a Soldier.

No 6.

DUO - Papinta, Leopoldo and Chorus.

Words by
Henry M. Blossom, Jr.

Musie by
Alfred G. Robyn.

Allegro moderato.

Piano. *ff*

PAP. *f*

Id like to be a sol - dier, That
Id like to be a sol - dier, An

can - not be de - nied, With mus - ket on my shoul - der Or
off - i - cer Id be With e - pau - let - ted shoul - der For

LEO.

su - bre by my side. The call - ing is in - spir - ing, And
all the girls to see. Such thoughts are en - ter - tain - ing, But

LEO. & PAP.

when the guns are fir - ing, An or - der for re - tir - ing hurts a
if you were cam - paign - ing, You'd find your ar - dor wan - ing to a
I'd my

CHORUS.

sol - diers pride.
marked de - gree.

SOPR. & ALTOS.
An or - der for re - tir - ing al - ways
Shed feel her ar - dor wan - ing to a

TENORS.
An or - der for re - tir - ing al - ways
Shed feel her ar - dor wan - ing to a

BASSES.
An or - der for re - tir - ing al - ways
Shed feel her ar - dor wan - ing to a

hurts a sol - diers pride, ta ra ta Boom ta ra ta Boom ta ta ra ta
 ver - y marked de - gree.

hurts a sol - diers pride, ta ra ta Boom ta ra ta Boom ta ta ra ta
 ver - y marked de - gree.

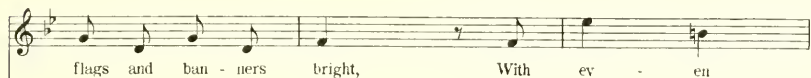
LEO. & PAP.

1st & 2nd Verse. When fife and drum are play - ing, or - ders

Boom. La Boom ta ra ta Boom ta ta ra ta Boom ta ra ta

Boom. La Boom ta ra ta Boom ta ta ra ta Boom ta ra ta

mf



step and — stead - y, ev - er they are — read - y,

Boom ta ta ra ta Boom ta ra ta Boom ta ta ra ta

Boom tu ta ra ta Boom ta ra ta Boom ta ta ra ta

In their place with e - qual grace To flirt or

Boom ta ra ta Boom ta ta ra ta Boom ta ra ta

Boom ta ra ta Boom ta ta ra ta Boom ta ra ta

The musical score is written for a vocal melody and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal lines are in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are written below the vocal lines. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, often grouped into a 'Boom ta ta ra ta' sequence. The score is divided into two systems, each containing three measures. The first system ends with a double bar line, and the second system ends with a double bar line and a fermata over the final note.

fight. Then for - - ward! Press on - -

Boom ta ta ra When fife and drum are play - ing Or - ders

Boom ta ta ra When fife and drum are play - ing Or - ders

ward! Hark to the roll of mus - ket -

quick o - bey - ing See them march dis - play - ing all their flags and ban - ners

quick o - bey - ing See them march dis - play - ing all their flags and ban - ners

ff

μ

ry! Hur - rah boys! They ful -

bright tra la la with ev - en step and - stead-y ev - er

bright tra la la with ev - en step and - stead-y ev - er

ff

ter! 'Tis glor - ious thus in - deed to

They are read - y In their place with e - qual grace to

They are read - y In their place with e - qual grace to

1

clear the way.

flirt or fight.

flirt or fight.

ff

PAP. *D. S. S.* 2

I'd clear the way.

D. S. S.

flirt or flight!

flirt or flight!

ff

We Were Taught To Walk Demurely.

No 7.

TRIO.

Bonita, Papinta and Teresa.

Words by
Henry M. Blossom, Jr.

Music by
Alfred G. Robyn.

Andante religioso.

BONITA.

PAPINTA
&
TERESA.

Piano.

mf

p

We were taught to walk de -

We were taught to walk de -

mure - ly With our eyes up - on the ground, While our thoughts were cen - tered

mure - ly With our eyes up - on the ground, While our thoughts were cen - tered

pure - ly On some mys - ter - y pro - found. When in need of re - cre -

a - tion, Then our wild - est dis - si - pa - tion, Was to

seek se - clud - ed nook, And pe - ruse some pi - ous

book, Of this sim - ple re - cre - a - tion our con - tent - ed .. minds par -

took, Of this _____ our minds _____ our sim - ple minds par - took.

took, re - past, par - took our sim - ple minds par - took.

Allegro.

School days are past, Now they are o'er, We should do what we

choose _____ Be gay and sing, Stu-dy's a bore, Al-ways gave

BONITA.

If life is a dance then trip it a - long, And
me the blues. _____

gai-ly its maz - es thread _____ Oh! let it ad - vance right mer-ri-ly

on, For on - ly too soon 'tis fled. Ah! life is a dance,

PAPINTA.

TERESA. Life is a dance

Trip it a - non, Gai - ly its maz - es thread _____ Let it ad -

Trip it a - non, Gai - ly its maz - es thread _____ Let it ad -

vance mer - ri - ly on, On - ly too soon 'tis fled. _____

vance mer - ri - ly on, On - ly too soon 'tis fled. _____

Ah! _____ Te-di-um may a-bet _____

Sur-feit of joy of-fered all day Te-di-um may a-bet _____

_____ Pleas-ure may cloy giv-en full sway, Mer-ri-ment bring re -

_____ Pleas-ure may cloy giv-en full sway, Mer-ri-ment bring re -

rall.

Andante.

gret. Ear-ly les-sons in good breed-ing all fri -

ff

vol - i - ty sup - pressed. Since the world is a mis -

lead - ing wick - ed world at best, Since the world is a mis -

lead - ing wick - ed world at best.

Cupid Has Found My Heart.

No 8.

Jack.

Words by
Henry M. Blossom, Jr.

Music by
Alfred G. Robyn.

Allegretto.

Voice.

Piano.

mf

p

I know not what is this feel - ing, That's
I ne'er have known but in seem - ing, How

stir - ring this heart of mine _____ A rap - ture o'er me
great is the powr of love, _____ Which in my day - time

steal - ing, That thrills my be - ing like wine, My
 dream - ing, My soul has hun - gered to prove. But

The first system of the musical score is in G major (one sharp). The vocal line begins with a half note G, followed by quarter notes A, B, C, D, E, F#, and a half note G. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

soul's con - sumed with a yearn - ing, That's near - ly a - kin to
 now my heart sings in an - - - swer, To heart that's at - tuned to

The second system continues the melody. The vocal line has a half note G, quarter notes A, B, C, D, E, F#, and a half note G. The piano accompaniment features more complex chords and a moving bass line.

pain, And still so sweet, I'd fain re - peat its
 mine, A ten - - der re - frain, 'like a rap - - turous strain of

The third system concludes the piece. The vocal line starts with a half note G, followed by quarter notes A, B, C, D, E, F#, and a half note G. The piano accompaniment includes a dynamic marking 'f' (forte) in the right hand.

ec - sta - sy once a - gain, _____ Heart so free!
 mel - o - dy all di - vine, _____

rall. *mf a tempo.* *p*

Can it be, 'Tis love, 'tis love? _____ Yes,

Piu lento.
 This is a love to cher - ish, A pas - sion strong and

pure _____ Love that will nev - er per - ish, While Faith and Hope en -

dure! Nev - er shall I for - get you, Tho'

Life or Death may part Ev - er I'll love you,

dar - ling! Cu - pid has found my heart. *D. C.*

Cu - pid has found my heart!

No 9.

Finale I.

Words by
Henry M. Blossom, Jr.

Music by
Alfred G. Robyn.

Tempo di Marcia

Piano

The musical score is written for piano and is titled "Finale I." It is the ninth piece in a collection. The tempo is marked "Tempo di Marcia". The score is in common time and the key of D major (two sharps). It consists of six systems of music. The first system begins with a piano (Piano) instruction and a fortissimo (ff) dynamic. The second system includes a sforzando (sf) dynamic and a piano (p) dynamic. The third system includes a piano (p) dynamic. The fourth system includes a mezzo-forte (mf) dynamic and a piano (p) dynamic. The fifth system includes a sforzando (sf) dynamic and a piano (p) dynamic. The sixth system includes a mezzo-forte (mf) dynamic. The score concludes with a double bar line.

MALE CHORUS.

Ev - er read - y, eag - er - ly we ral - ly Nev - er halt or dal - ly,

ff *mf*

3 3

Staunch and stea - dy In re - treat or sal - ly,

ff

At their bid - ding for - man quick - ly fal - ter Pru - dent - ly they pal - ter

ff *mf*

3 3

Ear - nest - ly they try - to - pass us by.

ff

3

GIRLS.

Yet let us state for fear you may mis -

mf *f*

judge 'em Ten - der of heart, They're not de - void of

feel - ing, Don't be se - vere or sym - pa - thy be -

ff *mf*

grudge 'em, They are but men This sol-dier garb con - ceal - ing

f

MALE CHORUS.

E - ven dy - - ing may a - muse,

Ere the nov - el - ty be passed. Yet of all things

we may choose Deaths a - bout the last. Yes,

GIRLS.

Ev - er

read - y

Ea - ger - ly they ral - ly

MEN.

we

*ff**mf*

Nev - er halt or dal - ly

Staunch and

stea - dy

ff

In re - treat or sal - ly,

At their

our

mf

dar - ing foe-man quick - ly fal - ter Pru-dent - ly they pal - ter

Ear - nest - ly they try to pass them

Ear - nest - ly they try, they try to pass us

by. At du - ty's call, the right we claim. On foe to

ff

fall, We rush to fame, In glo - ry's name, At du - ty's

The first system of the musical score is in D major (two sharps). The vocal line (treble clef) contains the lyrics "fall, We rush to fame, In glo - ry's name, At du - ty's". The piano accompaniment (grand staff) features a melody in the right hand with several triplet markings (indicated by a '3' and a slur) and a bass line with block chords and single notes.

call, At du

The second system continues the musical score. The vocal line (treble clef) has the lyrics "call, At du". The piano accompaniment (grand staff) continues with similar textures, including chords and moving lines in both hands.

ty's call.

The third system concludes the musical score. The vocal line (treble clef) has the lyrics "ty's call." followed by a double bar line. The piano accompaniment (grand staff) includes a forte (*ff*) dynamic marking in the left hand and ends with a double bar line. The key signature remains D major.

Allegro.

BON. & JUANITA.

Gay is the
TÉR. PAP. & BLANCA.

Gay is the

JACK & ROD.

Gay is the
BIGOV. & LEOP.

Gay is the

heart when the fu-ture's shin-ing bright-ly, Hap-py

heart when the fu-ture's shin-ing bright-ly, Hap-py shall we

heart when the fu-ture's shin-ing bright-ly, Hap-py

heart when the fu-ture's shin-ing bright-ly, Hap-py shall we

we _____ Ban-ish dull care, for its fea-tures are un-

be when we join in the dance — Ban-ish dull care, for its fea-tures are un-

we _____ Ban-ish dull care, for its fea-tures are un-

be when we join in the dance Ban-ish dull care, for its fea-tures are un-

mf

sight - ly, Reck - - - less mer - ri - ment.

sight - ly, Reck - less mer - ri - ment with our life should be blent.

sight - ly, Reck - - - less mer - ri - ment.

sight - ly, Reck - less mer - ri - ment with our life should be blent.

3

Gay is the heart when the fu-ture's shin - ing bright-ly, Hap - - py

Gay is the heart when the fu-ture's shin - ing bright-ly, Hap-py shall we

Gay is the heart when the fu-ture's shin - ing bright-ly, Hap - - py

Gay is the heart when the fu-ture's shin - ing bright-ly, Hap-py shall we

mf *p*

we Ban-ish dull care for its fea-tures are un-

be when we join in the dance; Ban-ish dull care for its fea-tures are un-

we Ban-ish dull care for its fea-tures are un-

be when we join in the dance; Ban-ish dull care for its fea-tures are un-

mf

sight - ly, Reck - less mer - ri - ment with our life should be blent.

sight - ly, Reck - less mer - ri - ment with our life should be blent.

sight - ly, Reck - less mer - ri - ment with our life should be blent.

sight - ly, Reck - less mer - ri - ment with our life should be blent.

BON.

Pleas - ure beck - ons, Should not pul - ses re -

CHORUS.

spond? Brisk - ly beat - ing,

Should not pul - ses re - spond.

Should not pul - ses re - spond.

Fet-ters cast-ing a - side. _____ Ro - - mance

Fet - ters cast-ing a - side

Fet - ters cast-ing a - side

p

charms us. Weav-ing mag-i-cal spell. _____

Weav-ing mag-i-cal

Weav-ing mag-i-cal

Moon - - light, mu - - sic, nev-er can be de -

spell

spell

Some-how can't be de -

Some-how can't be de -

This system contains four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal staves with the word 'spell' written below them. The bottom staff is a piano accompaniment line with the lyrics 'Some-how can't be de -' written below it.

f

This system shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef). The music is in G major and 4/4 time. The first measure is marked with a forte (*f*) dynamic.

nied. _____

nied. _____

nied. _____

This system contains four staves. The top staff is a vocal line with the word 'nied.' followed by a line. The second and third staves are vocal staves with the word 'nied.' written below them. The bottom staff is a piano accompaniment line with the word 'nied.' written below it.

ff

f

This system shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef). The music is in G major and 4/4 time. The first measure is marked with a fortissimo (*ff*) dynamic, and the second measure is marked with a forte (*f*) dynamic.

BON. JACK & JUAN.

Pleas - ure
TER. BLAN. & PAP.

Pleas-ure we hail tho' its reign be both short and brief, Care we as- sail from its

Pleas-ure we hail tho' its reign be brief, Care we as- sail from its

Pleas-ure we hail tho' its reign be brief, Care we as- sail from its

brief. I - dle - ness brings re

grasp we would flee. I - dle-ness brings us the sweet-est and best re - lief
grasp we would flee

grasp we flee. I - dle-ness brings us a sweet re - lief.

grasp we flee. I - dle-ness brings us a sweet re - lief.

lief Yes— a sweet re-lief Leis-ure, pleas-ure

free from the sting of anx-i - e - ty Leis-ure de - lights it al -

free from the sting of anx-i - e - ty Leis-ure de - lights it al -

free from the sting of anx-i - e - ty Leis-ure de - lights it al -

our joys en-hance — Ah! —

lures it en-chants — Such its fas-ci-na-tion we yield to its spell. —

Yield we to its spell

lures it en-chants — Ev - - er thus we yield to its spell. —

lures it en-chants — Ah! —

Such its fas-ci-na-tion we yield to its spell.

Drea - ry en - nui yields to their spell, — No oc - cu - pa - tion

While it in - cites soon we'll join in the dance, — No oc - cu - pa - tion Can

While it in - cites soon we'll join in the dance, — No oc - cu - pa - tion Can

While it in - cites soon we'll join in the dance, — No oc - cu - pa - tion Can

f

pleas - es so well, Joy - ful - ly, joy - ful - ly, joy - ful - ly.

please one so well, Joy - ful - ly, joy - ful - ly, joy - ful - ly.

so
please one so well Ah! Ah! Ah!

please so well Ah! Ah! Ah!

f

Bonita upper notes only.

Yield we so will - ing - ly to its spell Joy - ful -

Yield we to its spell Joy - ful -

Leis - ure pleas - ure we'll hail Ah!

Leis - ure pleas - ure we'll hail Ah!

p *f*

ly, joy - ful - ly, joy - ful - ly Yield we so will - ing - ly

ly, joy - ful - ly, joy - ful - ly Yield we

Ah! Ah! Yield we to its

Ah! Ah! Yield we to its

f *p*

to its spell Vi - va, Vi - va, Vi - va, Vi - va,

to its spell Vi - va, Vi - va, Vi - va, Vi - va,

spell Vi - va, Vi - va, Vi - va, Vi - va,

spell Vi - va, Vi - va, Vi - va, Vi - va,

spell Vi - va, Vi - va, Vi - va, Vi - va,

spell Vi - va, Vi - va, Vi - va, Vi - va,

Vi - - va!

Vi - - va!

Vi - - va!

Vi - - va!

Vi - - va!

Vi - - va!

Allegro.

f

GOV.

Now ere we take de - part - ure for Si - es - ta's quick rest Here's a

CHORUS.

health to San Do - min - go And the flag we love the best Vi - va, Vi -

(Screams.)

va! Our flag un - fur!

Presto.

LEOPOLDO: "You are

my pri — soner! Sieze him!"

CHORUS

The musical score is written for a chorus and piano accompaniment. It is in the key of D major (indicated by two sharps) and consists of five systems of staves.

- System 1:** The vocal line (treble clef) begins with the lyrics "Ho - la! Ho - la! Ho - la! Vi -". The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.
- System 2:** The vocal line continues with a long note and a fermata, with the word "va" written below. The piano accompaniment continues with the same rhythmic pattern.
- System 3:** The vocal line is silent (rests). The piano accompaniment continues with the same rhythmic pattern.
- System 4:** The vocal line is silent (rests). The piano accompaniment continues with the same rhythmic pattern.
- System 5:** The vocal line is silent (rests). The piano accompaniment concludes with a final cadence, marked by a double bar line.

End of Act I
5543

N^o 10.

Opening Chorus.

Words by

Henry M. Blossom, Jr.

Females.

Music by

Alfred G. Robyn.

Allegretto con moto.

Piano.

The musical score is for a piano accompaniment of a chorus. It is in 6/8 time and has a key signature of one sharp (F#). The tempo is marked 'Allegretto con moto'. The score is divided into five systems. The first system starts with a piano (p) dynamic and includes a mezzo-forte (mf) section. The second system features a forte (f) dynamic. The third system includes a mezzo-forte (mf) section. The fourth system features a forte (f) dynamic. The fifth system includes a forte (f) section and ends with a repeat sign. The score is written for piano with a treble and bass staff.

(Show Girls.)

SOPRANO.

How did it all oc - cur to - day? Have-nt you heard? Nev - er a

ALTO.

How did it all oc - cur to - day? Have-nt you heard? Nev - er a

word! Poor Le - o - pol - dos run a - way, Quite too ab - surd!

word! Poor Le - o - pol - dos run a - way, 'Tis quite ab -

What is Pa - pin - ta going to do? She on - ly smiles, One of her

surd What is Pa - pin - ta going to do? She on - ly

wiles, We know 'twill break her heart in two, Yes, and we're sure he loves her
smiles, We know 'twill break her heart in two, Yes, and we're sure he loves her

true, We think it ver- y sad, dont you? Could it have
true, We think it ver- y sad, dont you? Could it have

rall. *ff a tempo.* *p*

been be - lieved She could be de - ceived?
been be - lieved She could be de - ceived?

f *p rall.*

Lack - a - day, gos - sips say, Love's a cru - el sprite, —

Ah!

Shoot - ing darts, in - to hearts Just - for pet - ty spite. —

Ah!

Lack - a - day, gos - sips say, Love's a cru - el sprite, —

Shoot - ing darts, in - to hearts, Just for pet -

ty spite . spite .

Allegro moderato.

JUANITA.

Oh, friends, I've heard some love-ly gos-sip, But it

BLANCA.

may be that it will not in-terest you.

You mean I do -

CHORUS.

Pray tell us whom con-cern-ing,

Pray tell us whom con-cern-ing,

ni-ta, who run a-way and hid, that the Gov-er-nor might not pro-

JUANITA

pose? Per-haps,

Yes! that's no news. We all have heard of that.

Yes! that's no news. We all have heard of that.

but there is some-thing more, She will neer be his, Some one else has

What! Why?

What! Why?

won her. ,

Allegro.

O what sil - ly talk is this, Our Bo - ni - ta is a miss, who would

O what sil - ly talk is this, Our Bo - ni - ta is a miss, who would

Allegro.

JUANITA.

You

neer con - sent to throw her self a - way.

neer con - sent to throw her self a - way.

ff

Moderato.

ne'er can tell what love has done, Nor

For love's an ar - rent jest - er,

For love's an ar - rent jest - er,

Moderato.

mf

when a maid - en's heart is won, But

At least un - til you test her,

At least un - til you test her,

mf

I should say if I were asked, Has

That this Lieu-ten - ant bold

That this Lieu-ten - ant bold

won her, And the Gov - er - nor, the cold.

Is left out in the cold.

Is left out in the cold.

mf *f* *rall.* *sfz*

The Mosquito and the Midge.

No 11.

Papinta and Chorus of eight Girls.

Words by
Henry M. Blossom, Jr.

Music by
Alfred G. Robyn.

Allegro moderato.

Piano.

PAPINTA.

1. A dash-ing young mos-qui-to loved a dain-ty lit-tle midge, 'Twas a
 2. Now Jul-i-et had brothers, and a lot of oth-er kin, Who re-
 3. That night our bold mos-qui-to took his lit-tle midge a-way, To —

case of Ro-me-o and Jul-i-et. He
 fused to let her throw her-self a-way. They
 where a big ho-tel was near at hand. They

lived a - mong the rush - es in the stream be - neath the bridge, She
 said that Ro - me - o was of the low - est or - i - gin, And
 found some "com - fy" quar - ters in a weed - y lit - tle bay, And

lived up where it was - nt quite so wet. _____ Each
 scarce - ly dared to show him - self by day. _____ They
 ev' - ry night they list - ened to the band. _____ The

pleas - ant sum - mer eve - ning he would ser - e - nade his dear, He
 laid for him that night as to his trys - ting place he soared, But
 guests be - gan to scrutch and scold and swear they would - nt stay, The

mf

had a love-ly ten-or voice, Mel-li-flu-ous and clear, The
 Ro-me-o was read-y with his ev-er trust-y sword. When
 land-lord got some ker-o-sene and dumped it in the bay, Poor

rall.

kind of voice that peo-ple stay a-wake at night to hear, And
 he got through with them they all were feel-ing rath-er bored, And
 Jul-i-et was left to die, but Rom-y flew a-way, And

Tempo.

this was the song he sang, Ping!
 this was the song he sang, Ping!
 thus 'twas he sad-ly sang, Ping!

rall. *mf*

— Ping! — Ping! — Ping! — List - en now my love to
 — Ping! — Ping! — Ping! — Ev' - ry - bod - y talks of
 — Ping! — Ping! — Ping! — I am much too young to

FEMALE CHORUS.

(Humming.)

me. Ping! — Ping! — Ping! — Ping! —
 me. Ping! — Ping! — Ping! — Ping! —
 die. Ping! — Ping! — Ping! — Ping! —

Dear-est one I love but — thee. — Life is but short, let us
 In pop - u - lar as I can be. — Wher - ev - er I go, I am
 Ju - li - et my love, good - bye! — Oil on the wa - ters, may

The musical score is written for a solo voice and piano accompaniment. It consists of five systems of music. The first system has a vocal line with lyrics and a piano accompaniment. The second system features a 'FEMALE CHORUS' with a humming line and a piano accompaniment. The third system continues the vocal line with lyrics and the piano accompaniment. The fourth system has a vocal line with lyrics and a piano accompaniment. The fifth system concludes the piece with a vocal line and piano accompaniment. The piano part includes various musical notations such as chords, arpeggios, and dynamics like 'p' (piano).

love while we may ——— Taste of the sweets while you're a - ble I say, ———
 of - fered a hand ——— I have a weak - ness for o - pen work, and the
 tem - pests sub - due, But its course is too smooth for a love that is true . ———

Make a deep im - press - ion in your own pe - cu - liar way. ———
 blood that's in my veins is of the no - blest in the land! ———
 I will drink in blood to - night in mem - or - y of you . ———

1. & 2. *D. C.* 3.
 Ping! Ping! Ping! Ping!
 Ping! Ping! Ping!
 Ping!

DANCE.



Ain't it funny what a difference
 No 12. just a few hours make?

Words by
 Henry M. Blossom, Jr.

Music by
 Alfred G. Robyn.

Moderato.

Piano.

The piano introduction is in 2/4 time with a key signature of one sharp (F#). It begins with a treble clef staff containing a whole note chord of F#4, A4, and C5, followed by a half note chord of F#4 and A4. The bass clef staff contains a whole note chord of F#2 and A2, followed by a half note chord of F#2 and A2. The tempo is marked 'Moderato' and the dynamics are 'ff' (fortissimo) and 'f' (forte).

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The vocal melody begins with a whole note chord of F#4 and A4, followed by a half note chord of F#4 and A4. The piano accompaniment in the bass clef contains a whole note chord of F#2 and A2, followed by a half note chord of F#2 and A2. The dynamics are 'ff' (fortissimo) and 'f' (forte).

When the
 My old

The second line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The vocal melody begins with a whole note chord of F#4 and A4, followed by a half note chord of F#4 and A4. The piano accompaniment in the bass clef contains a whole note chord of F#2 and A2, followed by a half note chord of F#2 and A2. The dynamics are 'ff' (fortissimo) and 'f' (forte).

sun starts to rise in the far - off East - ern skies And the
 bunk is the place when I seek its soft em - brace Whence my

wak - ing lit - tle bird - ies peep, When each
trou - bles and my cares take flight, And I

poor sad - eyed clerk has to hus - tle down to work It is
reg - lar - ly say as I tum - ble out each day, "Now, I'm

then that I be - gin to need my sleep. All the noise that is made in the
go - ing to get a lot of sleep to - night. I re - solve with - out doubt to cut

bus - y marts of trade. Seems to lull me like a moth - ers soft re -
dis - si - pa - tion out, But I make my res - o - lu - tions all in

frain, But at night - say at 3 it is Lit - tle Bright Eyes me, There's a
vain, For it aint an - y use there is al - ways some ex - cuse, It's a

CHORUS.

diff - 'rence that I real - ly cant ex - plain. Ah! Aint it
prob - lem that I real - ly cant ex - plain. Ah! Aint it

Solo.

Piu lento.

fun - ny what a diff - rence just a few hours make? In the
fun - ny what a diff - rence just a few hours make? All my

morn - ing I'm so tired I'm near - ly dead, But as
clothes look might - y seed - y in the day. But when

day grows in - to night I be - gin to feel all - right just a -
eve - ning shad - ows fall I'm a sec - ond Ber - ry Wall, All the

bout the time I ought to go to bed, As a
wrink - les and the grease - spots fade a - way. Then I

bus - 'ness man I know I'd make an aw - ful hit If they'd
lose my "tired — feel - ing" and I find my friends, And I

let me work when I am wide a - wake, If some
"hit it up" till morn be - gins to break, But when

sys - tem could be found, Just to turn the time a - round, Aint it
noon-time comes a - long, Im for Car - rie Na - tien strong, Aint it

CHORUS. unis.
fun - ny what a diff - 'rence just a few hours make. As a
fun - ny what a diff - 'rence just a few hours make. Then I

bus - 'ness man we know he'd make an aw - ful hit, If they'd
lose my "tired — feel - ing" and I find my friends, And I

let him work when he is wide a - wake, If some
"hit it up" till morn be - gins to break, But when

sys - tem could be found just to turn the time a - round, Aint it
noon - time comes a - long, Im for pro - hi - bi - tion strong, Aint it

fun - ny what a diff - 'rence just a few hours make .
fun - ny what a diff - 'rence just a few hours make .

1. *D. S.* 2. *D. S.*

f *D. S.*

"My San Domingo Maid."

No 13.

Bonita and Chorus.

Words by
Henry M. Blossom, Jr.

Music by
Alfred G. Robyn.

Allegro con moto.

Piano.

pp

p



Chorus.

My San Do - min - go Maid, ——— My heart has nev - er strayed, —

p

— I'm dream - ing of you, for I love you, And your mem - 'ry ne'er shall

fade. So ver - y near to me, ——— so ver - y dear to me, ———

— You are my dain - ty lit - tle San Do - min - go Maid. —

This system contains the first line of the song. The vocal melody is in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in bass clef. The music is in 4/4 time. The lyrics are written below the vocal line.

Once in — San Do -
But a - las for

This system contains the second line of the song. It features a repeat sign at the beginning of the piano part. The vocal melody continues with a fermata over the word 'San'. The piano accompaniment includes triplets and dynamic markings like *f* and *p*.

min - go lived a dain - ty lit - tle maid - en, Her form was small and
faith - less vows and pro - tests of de - vo - tion, It will not be the

This system contains the third line of the song. The vocal melody continues with a fermata over 'maiden'. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line.

slen - der, her eyes were large and ten - der. Ma - ny a suit - or
last time, that love has proved a pus - time. Soon the stran - ger

This system contains the fourth line of the song. The vocal melody continues with a fermata over 'ten-der'. The piano accompaniment maintains the same rhythmic pattern as the previous system.

sought her hand, whose heart with love was la - den, But on - ly one this
sailed a - way a - cross the bri - ny o - cean, But con - stant as in

maid could please, A stran-ger from a - cross the seas, Who came a ser - e -
days of yore, She sang his love-song o'er and o'er, To still her heart's e -

Chorus.

na - din' He came a ser - e - na - din, _____
mo - tion, To still her heart's e - mo - tion, _____

'Twas thus he sang My San Do -
'Twas thus she sang My San Do -

Refrain.

min - go Maid My heart has nev - er strayed I'm dream - ing

of you, for I love you, And your mem - 'ry ne'er shall fade, So ver - y

dear to me, so ver - y dear to me, You are my

1 Chorus repeat refrain.

dain - ty lit - tle San Do - min - go Maid, My San Do -

2

Last ending.

Maid. _____ Maid. _____

D.S.

f

DANCE.

No 14.

We Come of Castilian Blood.

Words by
Henry M. Blossom, Jr.

Leopoldo and Chorus.

Music by
Alfred G. Robyn.

Introduction.

Allegro.

Piano.

Piano introduction musical notation. Treble and bass staves. Key signature: one sharp (F#). Time signature: common time (C). The piece begins with a series of chords and single notes, ending with a *rall.* (rallentando) marking.

Spirited.
TENORS.

mf Oh, Love and War, they are on a par, For many's the heart they har-row, And

mf BASSES.

Mars can fling no dead-lie thing, Than Cu-pids poi-soned ar-row, But

what were life with-out the strife, of biv-ouac and of bat-tle? And

what its bliss, with-out the kiss of the girl that we love the best? Fol-de-

rol Fol-de-rol of the girl we love the best?

Fol-de-rol

Fol-de-rol

Allegretto con anima.

LEOPOLDO.

So draw your sword when -

Fol - de - rol, rol Fol - de - rol, rol Fol - de - rol, rol

ev - er the word is to fight for your coun - try's good. Who -

Fol - de - rol, rol Fol - de - rol, rol Fol - de - rol, rol

rol, de - rol, rol

eer the foe, well cause him to know that we come of Cas - til - ian de -

Fol - de - rol, rol Fol - de - rol, rol Fol - de - rol, rol

rol, Fol, Fol - de -

blood.

rol.

Fol - de - rol. But when the work of the sol - diers' done, Then

rol.

And fold her close in a soft em-brace, for the
haste to the girl — you love — Oh Fol - de - rol, de rol — Oh

witch - ing spell of a pret - ty face, is sweet - er by far than the
Fol - de - rol, de - rol — Oh Fol - de - rol, de -

Jus - sam - ines are, when they bloom in the ear - ly spring. So
rol, — de - rol, Oh Fol - de - rol, Oh

draw your sword when ev - er the word is to fight for your coun - try's
Fol - de - rol, rol Fol - de - rol, rol Fol - de - rol, rol
rol, Fol - de -

good And loy - al - ly prove to her whom you love That you
rol.

Fol - de - rol, Oh Fol - de - rol de - rol, Oh

come of Cas-til - ian blood. Of Cas-til - ian blood.

Fol - de - rol de - rol, Oh Fol - de - rol, Fol - de - rol, Oh Fol - de -

rall.
Of Cas-til - ian blood Ho - lu!

tempo.
rol, Oh Fol - de - rol, Oh Fol - de - rol de -

rall. Oh

rol, de - rol de - rol, boom boom boom.

Fol - de - rol.

No 15.

Ensemble.

Spanish Waltz.

Words by
Henry M. Blossom, Jr.

Including: "San Domingo Dance"

Music by
Alfred G. Robyn.

Allegro con spirito.

Piano.

The piano score is written for a single piano. It features a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Allegro con spirito'. The score is divided into five systems, each containing a treble and bass staff. The first system starts with a piano (p) dynamic in the treble and a forte (f) dynamic in the bass. The second system begins with a forte (f) dynamic. The third system begins with a piano (p) dynamic. The fourth system begins with a forte (f) dynamic. The fifth system begins with a forte (f) dynamic. The score includes various musical notations such as notes, rests, and slurs.









Vivace.

131

ff

Ho - la! Ho - la! Vi -

f

f

va! The dance!

ff

132
DANCE "SAN DOMINGO"

JACK & BON.

Allegretto.

PRINCIPALS and CHORUS.

Gai - ly danc - ing, Bright eyes

Gai - ly danc - ing, Bright eyes

Gai - ly danc - ing, Bright eyes

f *mf* *p* *mf*

glanc - ing, Dance we light as air.

glanc - ing Bod - ies mov - ing with rhythm - i - cal sway.

glanc - ing Bod - ies mov - ing with rhythm - i - cal sway.

Ev - 'ry meas - ure gives us pleas - ure, Ho - -

Ev - 'ry meas - ure gives us plea - ure, As the

Ev - 'ry meas - ure gives us plea - ure, As the

mf

la, Ho - la, Ho - la Gai - ly To

man - do - lins mer - ri - ly play Gai - ly

man - do - lins mer - ri - ly play Gai - ly

To

1. 2.

f *mf* *f*

tap of tam-bour-ine and click of cas-ta-net, Ah!

We grace the mer-ry

We grace the mer-ry

tap of tam-bour-ine and click of cas-ta-net,

p

With un-du-lating forms and gen-ly wav-ing

scene with pi-rou-ette.

scene with pi-rou-ette.

With un-du-lating forms and gen-ly wav-ing

f

arms 'Tis thus that — we dis - play . our — charms, To

'Tis thus that we dis - play, That we dis-play our charms, To

'Tis thus that we dis - play, That we dis-play our charms,

arms

fz

tap of tam-bour-ine and click of cas-ta-net Ah!

tap of tam-bour-ine and click of cas-ta-net Ah!

Ah!

f *p*

With un - du - la - ting forms and gen - tly wav - ing

With un - du - la - ting forms and gen - tly wav - ing

The first system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The music is in 4/4 time and G major. The vocal parts have a melodic line with some grace notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

f

The piano accompaniment for the first system. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note bass line. A forte (*f*) dynamic marking is present.

arms 'Tis thus that we dis - play our charms, Gai - ly

arms 'Tis thus that we dis - play, That we dis - play our charms, Gai - ly

'Tis thus that we dis - play, That we dis - play our charms, Gai - ly

The second system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The music continues in 4/4 time and G major. The vocal parts have a melodic line with some grace notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

f *mf*

The piano accompaniment for the second system. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note bass line. Dynamics of forte (*f*) and mezzo-forte (*mf*) are indicated.

First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "danc - ing, Bright eyes glanc - ing, Dance we". The piano part consists of a right-hand melody and a left-hand bass line.

danc - ing, Bright eyes glanc - ing, Dance we

danc - ing, Bright eyes glanc - ing, Bod - ies mov - ing with

danc - ing, Bright eyes glanc - ing, Bod - ies mov - ing with

Second system of the musical score, showing the piano accompaniment. It features a right-hand melody and a left-hand bass line. The music continues from the first system.

Third system of the musical score. It features four vocal staves and a piano accompaniment. The lyrics are: "light us air. Ev - 'ry meas - ure gives us rhythm - i - cal sway. Ev - 'ry meas - ure gives us". The piano part continues with a right-hand melody and a left-hand bass line.

light us air. Ev - 'ry meas - ure gives us

rhythm - i - cal sway. Ev - 'ry meas - ure gives us

rhythm - i - cal sway. Ev - 'ry meas - ure gives us

Fourth system of the musical score, showing the piano accompaniment. It features a right-hand melody and a left-hand bass line. The music continues from the third system. A dynamic marking of *mf* (mezzo-forte) is present.

pleas - ure Ho - - la, Ho - - la, Ho -

pleas - ure As the man - do - lins mer - - ri - ly

pleas - ure As the man - do - lins mer - - ri - ly

The first system of the musical score consists of four staves. The top staff is a vocal line in G major (one sharp) with lyrics "pleas - ure Ho - - la, Ho - - la, Ho -". The second and third staves are vocal lines with lyrics "pleas - ure As the man - do - lins mer - - ri - ly". The fourth staff is a piano accompaniment in G major, featuring a melody in the right hand and a bass line in the left hand.

la, Guilty la Let us

play Gai - ly play Let us

play Gai - ly play Let us

The second system of the musical score consists of four staves. The top staff is a vocal line in G major with lyrics "la, Guilty la Let us". The second and third staves are vocal lines with lyrics "play Gai - ly play Let us". The fourth staff is a piano accompaniment in G major, featuring a melody in the right hand and a bass line in the left hand. The system includes a first ending bracket and a second ending bracket.

First system of the musical score. It consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass) and the bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "dance, let us dance, Come let us dance gai - - -".

Piano accompaniment for the first system. It consists of two staves (treble and bass clef). The music features chords and moving lines in both hands. A dynamic marking of *f* (forte) is present in the right hand.

Second system of the musical score. It consists of four staves. The top three staves are vocal parts and the bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "ly gai - - ly dance. - - -".

Piano accompaniment for the second system. It consists of two staves (treble and bass clef). The music features chords and moving lines in both hands. A dynamic marking of *ff* (fortissimo) is present in the right hand.

Allegro con fuoco.

GOVERNOR.

Sieze that scoun-drel, and you my men, bind him!

mf

Cast him in pri-son.

What can this

What can this

mean?

What can this mean?

mean?

What can this mean?

Moderato.

JACK.

Your excel-len-cy, what means this? I know of no charge that could de -

prive me of my lib - er - ty.

GOVERNOR.

Ah well, ah well of

BONITA.

Allegro moderato.

O spare him, O

this la - ter on.

Allegro moderato.

spare him, O spare him I pray! Where -

Allegro.

fore con - trive two lov - ing hearts to sev - er?

You

Allegro.

mf

Let us live in hap - pi - ness to - geth - er,

ask in vain, The vil - lain must be pun - ished.

p

Grant my pray'r, Oh! do not act un - kind - ly

No! No!

mf

For I live in him, I love him blind - ly,
That fel - low must be pun - ished.

Pre - cious boon I ask ___ of ___ thee ___ re -
I shall not set him free al -

call thy words and ___ set ___ him ___ free.
tho' you plead on bend - ed knee,

I im— plore on bend— ed— knee—

No, he shall not go free!

The piano accompaniment consists of a treble and bass staff. The treble staff has a melodic line with eighth and sixteenth notes, while the bass staff provides harmonic support with chords and moving lines.

Spare, oh spare— my love to me. O

This I swear— I swear to thee the

The piano accompaniment continues with a dense texture of chords and moving lines in both staves, maintaining the harmonic and rhythmic flow.

spare him! O spare him.

scoun— drel the scoun— drel.

The piano accompaniment concludes with a final cadence, featuring sustained chords in the bass and a melodic flourish in the treble.

GOVERNOR.

So much beau - ty al - most makes me hes - i - tate,

p

yet it is my du - ty to pro - tect the state, For I am its mag - is -

f

trate.

SOPR. & ALTOS.

Yes, he is its mag - is - trate.

TENORS.

Yes, he is its mag - is - trate.

BASSES.

ff

ff

Moderato.

f *p* *3*

Du - ty should be ev - er first

Moderato.

ff

Du - ty should be ev - er first

mf *p* *3*

Slight it no one ev - er durst And our gra - cious

f *3*

mag - is - trate Has done what he feels to be right, But

f

mag - is - trate Has done what he feels to be right, But

Maestoso.

mer - cy may be with jus - tice blent, Were sure he's free from a
 mer - cy may be with jus - tice blent, Were sure he's free from a

Maestoso.

f

wrong in - tent, Hear us then while we
 wrong in - tent, Hear us then while we

beg of thee To let this young man go
 beg of thee To let this young man go

mf

For we thy fond lov- ing
 free. For we thy lov- ing
 free. For we thy fond lov- ing

maestoso

peo - ple are Our loy - al - ty and our sup -
 peo - ple are Our love do we
 peo - ple are Our loy - al - ty and our sup -
 Our love do we

port thou hast
 give thee. O grant our re - quest. O
 port thou hast O grant our re - quest. O
 give thee.

mf

grant our re-quest — Hear us! We im-plore thee!

grant our re-quest — Hear us! We im-plore thee!

Hear us! Hear us, hear our prayer.

Hear us! Hear us, hear our prayer.

ff *sf*

ff

In The Days Of Old.

"Bi" and Girls

Words by
HENRY M. BLOSSOM, Jr.

Music by
ALFRED G. ROBYN.

Moderato.

Piano. *mf*

The piano introduction is in 3/4 time, marked 'Moderato' and 'mf'. It features a melody in the right hand and a harmonic accompaniment in the left hand. The key signature has one flat (B-flat).

.It is strange what a change has come o-ver the world Since the days of
Walk-ing back from the track where I lost all my stack, As I trudged the

p

The first line of the song features a vocal melody and piano accompaniment. The piano part is marked 'p' (piano). The lyrics are: '.It is strange what a change has come o-ver the world Since the days of Walk-ing back from the track where I lost all my stack, As I trudged the'.

long a - go, _____ The dis - tinc - tion of cast is a thing of the
dust - y road _____ I was passed by a "jay" with a cart load of

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: 'long a - go, _____ The dis - tinc - tion of cast is a thing of the dust - y road _____ I was passed by a "jay" with a cart load of'.

past 'Tis a bank ac - count now you must show. _____ To be
hay And his own in - di - vid - u - al load. _____ And he

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: 'past 'Tis a bank ac - count now you must show. _____ To be hay And his own in - di - vid - u - al load. _____ And he'.

rude and to stare and to frequent - ly swear, Is con - sid - ered the
stopped and in - quired; "Don't the walk make you tired?" And I an - swered him

thing in smart sets _____ And I shud - der to think that some
"Yes" with a smile. _____ Then he said: "I must go but if

real la - dies drink, And a few e - ven smoke ci - gar - ettes. _____ It was
walk - ing's too slow I'd ad - vise you to run for a while.' _____ It was

Con anima.

not like that in the old - en days, Which have passed be - yond re - call In the
not like that in the old - en days, Which have passed be - yond re - call In the

rare old, fair old gold - en days, It was not like that at
rare old, fair old gold - en days, It was not like that at

all Then we all did just what we ought to do, Or if
all Then the "rubes" all stood for the bun - co game And they

not we nev - er told, I sigh in vain, to live a - gain In the
bought the brick of gold, These "jays" were not so wise a lot In the

1. days of old. It was days of old. 2. Fine *DS al Fine.*

Finale II.

No 17.

Principals and Chorus.

Words by
Henry M. Blossom, Jr.Music by
Alfred G. Robyn

Allegro moderato. BI.

Voice. It was not like that in the old-en days, Which have

Piano. *ff* *mf*

passed be-yond re - call In the rare old fair old gold - en days, It was

not like that at all Then we all did just what we ought to do, Or if

not we nev - er told, I sigh in vain, to live a - gain In the

Principals & Chorus.

days of old.

ff It was not like that in the

ff It was not like that in the

ff

old - en days, Which have passed be - yond re - call In the

old - en days, Which have passed be - yond re - call In the

rare old fair old gold - en days, It was not like that at

rare old fair old gold - en days, It was not like that at

all Then we all did just what we ought to do, Or if

all Then we all did just what we ought to do, Or if

The piano accompaniment consists of chords and moving lines in both hands, with some triplets in the right hand.

not we nev - er told, I sigh in vain to

not we nev - er told, I sigh in vain to

The piano accompaniment continues with chords and moving lines, including some triplets in the right hand.

live a - gain In the days of old.

live a - gain In the days of old.

The piano accompaniment continues with chords and moving lines, including some triplets in the right hand.

live a - gain In the days of old.

live a - gain In the days of old.

The piano accompaniment continues with chords and moving lines, including some triplets in the right hand.



